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pro osa_:

-- From April 17 to May 12, 1970, three students from the School of Visual Arts (New York City) will each direct a program, individually, toward the general goal: each will try to be mentioned, during that period, in John Perreault's art column which appears weekly in the Village Voice.
During the 26-day period, I will be available as an advisor: I can be consulted, in person or by telephone, concerning program strategies.

Notes:

-- We students will have to decide through what means it is to be achieved. Since the time is limited to 26 days, they cannot depend on the simple tactic of entering to do a 'begin' on the local level; they cannot depend on the trial and technique. The students will have to make sequential comparisons of tactical initiatives (distinctions between immediate issues and potential reward areas).

-- We students will have to determine what kind or extent of likelihood to receive attention has to attract Perreault's attention at that particular time. They can examine, for example, general tendencies in Perreault's column and estimate or not be fully convinced of the tendencies they can consider. Perreault's critical program as a system in relation to other systems in the art environment (other criticals) and determine to what extent his future column will be reacting to the other systems. We can consider how the kind or extent of Perreault might react in certain determinate ways to other



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to achieve such goal (original notes or copies; records from
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The results will be collected and made public sometime after
May 12, 1970.

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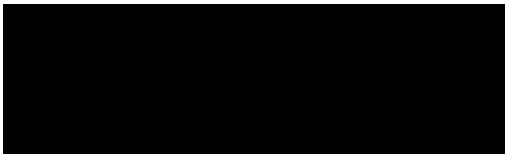
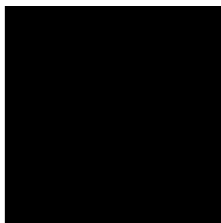
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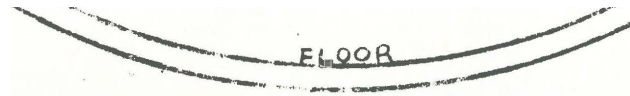
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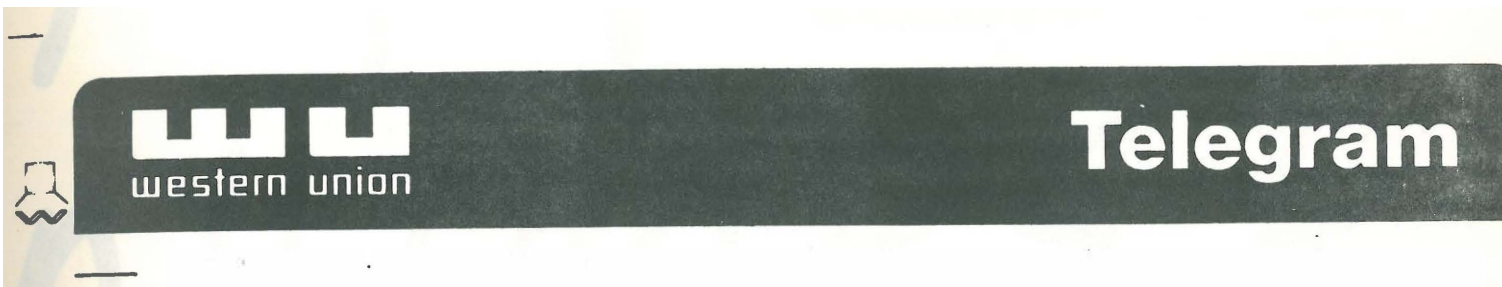


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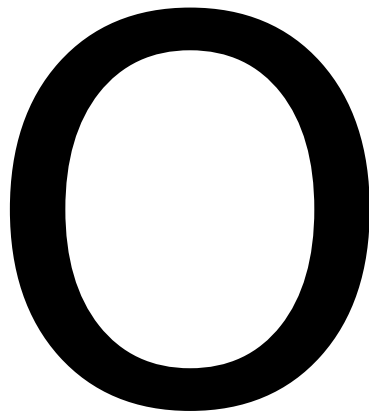
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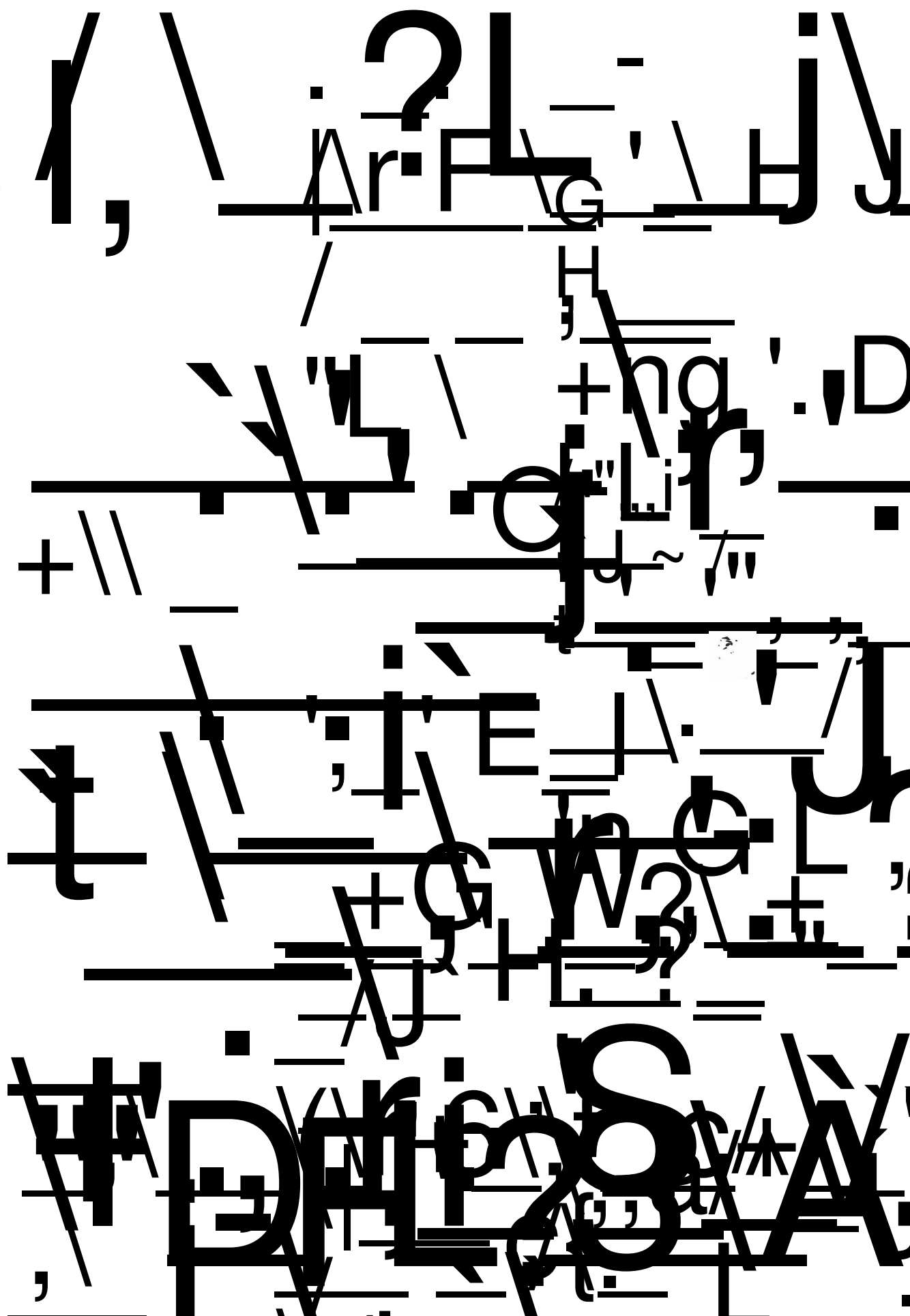
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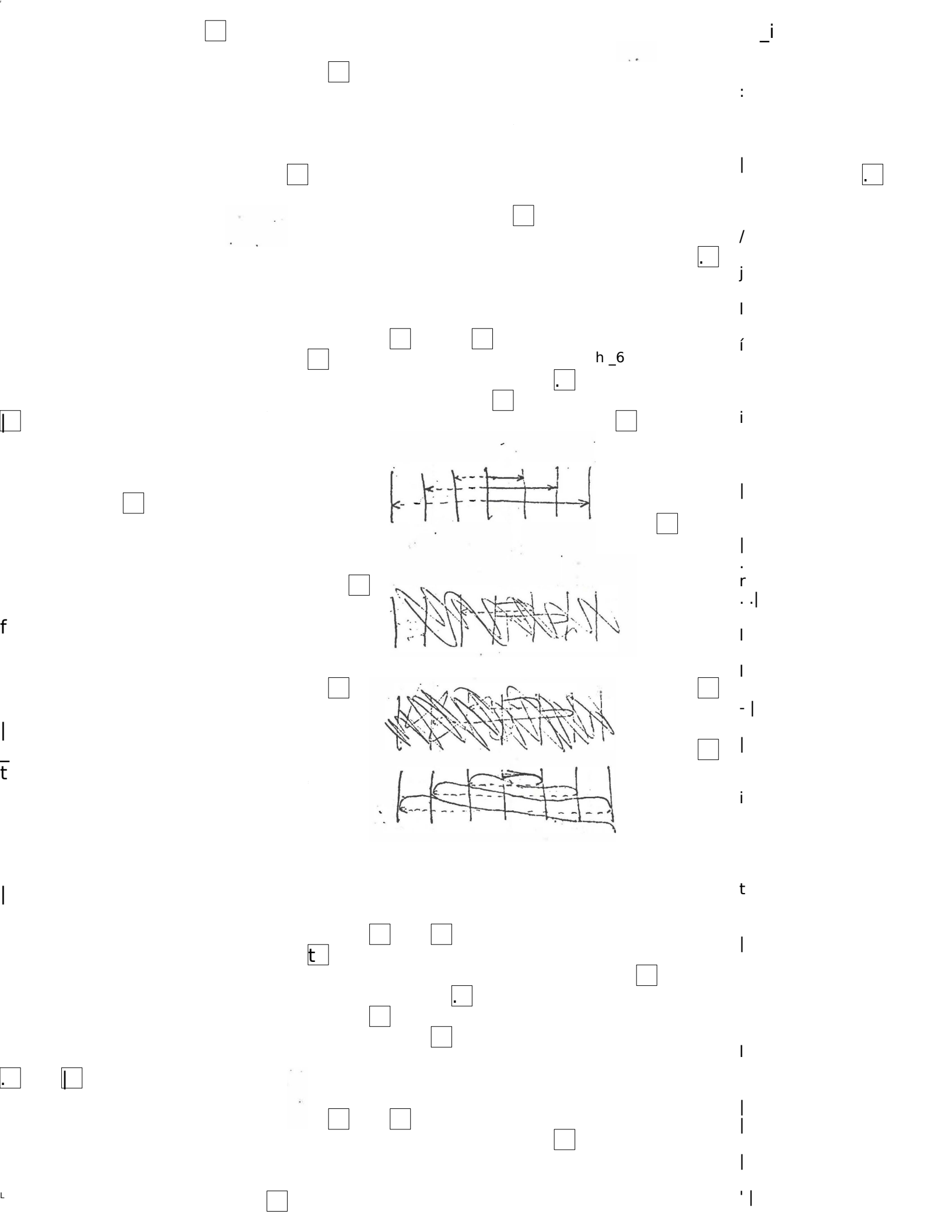
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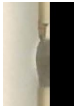


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pf 11

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3''

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4'

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IHIS BuIIIDInG sIGmP_s al)E_CDGES or
CO_D_OIOR acIIon BSI_SELP AND
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xI



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Note9

te_ O_t_i_8IY UBe_ bY He_&m Mt_k00_B_tj

_o_ld 0oint:

si_ply, 8 point in 9p8_e [redacted] point in tt_e, ("lt h8B
been s%'g-e9ted that the malle8t diviaion of apa_e _ay
co__e9pond to the di__ of & p_oton o__ele_t_on -
about a billionth p__t of [redacted] i_et_e - and that the
_malle9t di__'sion of ti_e [redacted] then be the tt_e ta_en
fo_ l_tgbt to __o99 thi9 di__e _ab0ut one bllltonth
p__t of one billionth of 8 [redacted] nd, _hi9 i9 _e_ely t__
indi_c_te that a _o_ld p0 [redacted] 8p' be _On_eived af 8a being
v'e_y a__all and of ve__ [redacted] d __att_a_.)

4l I7N 82_1 __ longi__ and lati tu de 0f Obe_li_, Ohio;
thi9 fO_UlatiOn USed 8 [redacted] efe__ t0 & 1O_8ti0_0_lpt
whe_e t_e_o_d "Obe_l [redacted] ould _efe_t0 8 coll__ti_On of
p_ticula__fact9, A__e [redacted] On of Obe_l_, fo_ei_ple,
_ould include __all the b [redacted] tn Ob'e_ltn _he_e8a __p
ele_e_ of the9e a_e_n_e__e t

Peters Hall, etc: buildings nominated as arbitrary signs;

l
they should be inte_p_eted nett_e_ 8B _et8ph__a n0_ 8a
'_ead_-_ade" 00bject9 of 8e9tb_eti_ &pg_e_i8ti00n.

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e_pe_ien_e. ^Inte_i_t ti_e _efe_a t0 ti_e fo_ed bp
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publtc do__ain - _ea_t_t,



Order Idea k4



Do- something Do something Do something Do something Do something Do something Do something Do something Do something



September, 1969

VJ 0 a

Time - Information Idea #2

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Sele_t, .at ra_do_, 8eve_d fere_t thi_8_eve_t8 o__d... 8.
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o_e fa_tor_o_o_ to 8ll.
Recordthatfa_tor.
Repeat_i8 proce88 o__e ea_b_y fo_o_e week_ _
wi_out ever rep_t_' 8 8ele_tio_o_
a_o_o_fa_tor.
Redu_e tbi8 group of 8eve_to o_e_o_o_f8_to_.
Re_o_d_e i_or_tio_o_8 po8t_8_d_d_l to: .

B
29 Sou_i St_eet
Bradford, _888_bu8eM8 0_830
U.S.A.

The redu_tio_ of i_o_tio_ will be_o_pleted
wbe_o_e fi_l_to_i8 di8tilled f_o__e
__to_8__led__e 8_8t.

t

Ap__l__969

Name Idea 41

September, 1969

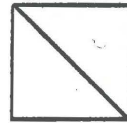


Each idea is a sequence. Discover the rule or rules of

b_ge by wbi_b_e fir8t e__ple i8 re_ted to _e 8e_o_d. Tb_'
ba8ed o__e _ird e__ple _apply _t _ule to _8w__te_o_
__i_e _e a_8we_ fo__e _8t 8pa_e.

Example 1. :

A_8we_ :





—

Draw _e a_8we_o_ a 8e__ate pape_. .

E__ple 2. :

up

Do_

_eft

A_8we_ :

_i6_T_

Write _e a_8we_o__e 8ep8_ate paper .

The groups are numbered according to similarity of ideas.

(hole in) paper) orbit)
(Wafer) (solid
paper) sphere)
(hole in) sphere)
paper) surface of
(hole in) donut
paper) sphere)
paper) cross
(outside of)
(surface of
(hole in)

(note in
Paper)

INSTRUCTIONS

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S_0t_ t0_



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J6m8s Lee _6rs

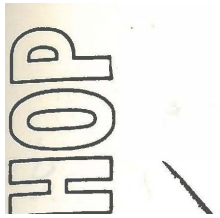


T_ EPrrnPH or COII. ART __ _HICH aUVTIONS HAW DIS_E_!



q.

q.



Qe-5'



C

cud



GALAXY



j—:

S

CONSTITUTION L.C.F



LOVE'S TIME
 FEBRUARY 26, 1970
 6:15 P. M. -
 MARCH 1, 1970
 3:30 P.M.

__ t __ t __ __
 __, tnute __ ctiv __

O-7/43 From the __tart of pu_h button pu_h.through rock
 __tc re_axatton to __rk dat_y on __ ttng and
 read. tng.

O- 7 __?rom! ' _e 'o_utton t koueh __ tt_ng for gue_t to
 unbat, __oom to __rch.2 __, 970, sprtnettme

O- 5/55 . From tratn __eavng Sprng Street to arrtvng
 at __ ttney

O-33/55 From __eavng tm ttney to __eavng __ ttney

O-20/50 From gotng downtown to dtnner to t__ntory
 for party

O-36/ 5 __rom arrtva __of dtnne __gue_t to fntt_hng dtnner

O-25/ __ From check gettng to funny and brt __tant

O-6O /9 __Fro'm a __eft hand to __ta __tan 8 __u1; __a'b __t __se. for dtnner

O- 8/57 __From __ome ktnd of begtnntng aeatn tkough __t __t
 mak tng and __hone ca __ng to draw __ng w'tth a h8rd
 __tck on ee __oed __ontte t __a ca __'for he __p

O-8/ __.rom __uttng tt out there on the w8 __ of the
 __tudto to no __e __are thtng __ that ha __to be crw __p __ed
 8nd __ro wn aw&y

O-26./30 From note ta __ng to not w8ntng to eat unt{ __
 __rd __y dtnnert __e

O-8/ 5 From __tandng __ __tne w8ttng to check out
 grocerie __to'thtnktng'about provtdt-ng __e __f
 wth food to __a __t k ough the we eke.,nd

O-6/ 7 __^rom __tt __w8tt __gon __e to __ tht __yo __honey __

O- 2/43 From bagg'tne grocerte __to __at do I need other
 __eo __e to'brtng __

0-13 0-34/245 5 i1.Alit: Ck I 0-22/7 0-42/14 Act ivit From history thinking to over compensation
From leaving stoned out of my mind to 1ook for someone to buy me a whip From the search for a w

~mum a.nag a.nc:x.~ From breathtaking to slandering and cursing From starting to make t
0-20/7 0-135/15 movie From onward to no answer From needing to go away to still being here From leavin
0-31/28 0-165/53 0-12/50

0-54/5

0-27/28 0-94/57 0-63/20
0-5/26

0-55

0-11/36 0-2/16 0- 1/13 0-2/45 0-6/3 0-2/55 0-1/53 0-30/46 0-3/40 0-35/25 0-27 0-24/14

my birtBCay through coffee li.ppl.ng to finishing triptych and starting sextriptyeh

Minutes	Activity
0-7/17	From looking for numbers to calling a birthday
o-24/ 4 o-' 2/29	gue_t and exchang_ng _age_, _l_ce_ of real_ty, p1ece_ {n ?.,_ace_
	From bo__tng water to draw_ng t_ what _ am do_ng
O- _4 o- _o/22	From o_d fa_htoned tradtt_ona_ _o_{d groun"_ed to fu_ _b_own tn_ptred youne gt_ tt a__ a.w.ay
o-8/26	From.'concentrat_on of attentton through wa_t_ng to ca__ng
o-	_'^rom read_ng vacat1on t1me to ftn__h a_ n'ding and de_e_t_ng , _ ,
	From'ed._t_ng'to.Anna_e'_ ca__ before _eav_ng from ho_
	From on the_r way here to _t_ no _ _nowtng _o_ the fir_ t t e_ n a few year_ but maybe.t_ree t_e_ n 3_ yea.f_.,and I ha_ be.e.n _t_ngy but at 9:45 __ tontgh_ _ wt_ tart anot_er ptece to a _top w8 tc_ topped by ttime

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6:_3 AH Wrch 7, t97O

_l_nut_ &
0-6l_t

o- _zl9

AcC_vtt

'co co _c_ b
O-tOlt3
O-Ztl3S
o-&_z9

From If oc_t cr__n bru_h_n& p_&c co
fwch_r chb dbpoc co Gr_nd C_ntr_t S

From c t_n& w_th yow w_fb _3_.76 c
m_nuc from now

0-19l3z

O-tZlZS
O-tZlS2

I t_k_ n ot_ck co _o_o__r __f_r_

From b f_&c &c_rc co chb chr_tt _

o-o

From fa _nd &t_cky &M_C co frbr_

0-20/14

ow do apbtt frbr J_cqub& co c_cS

o- tZ_t3

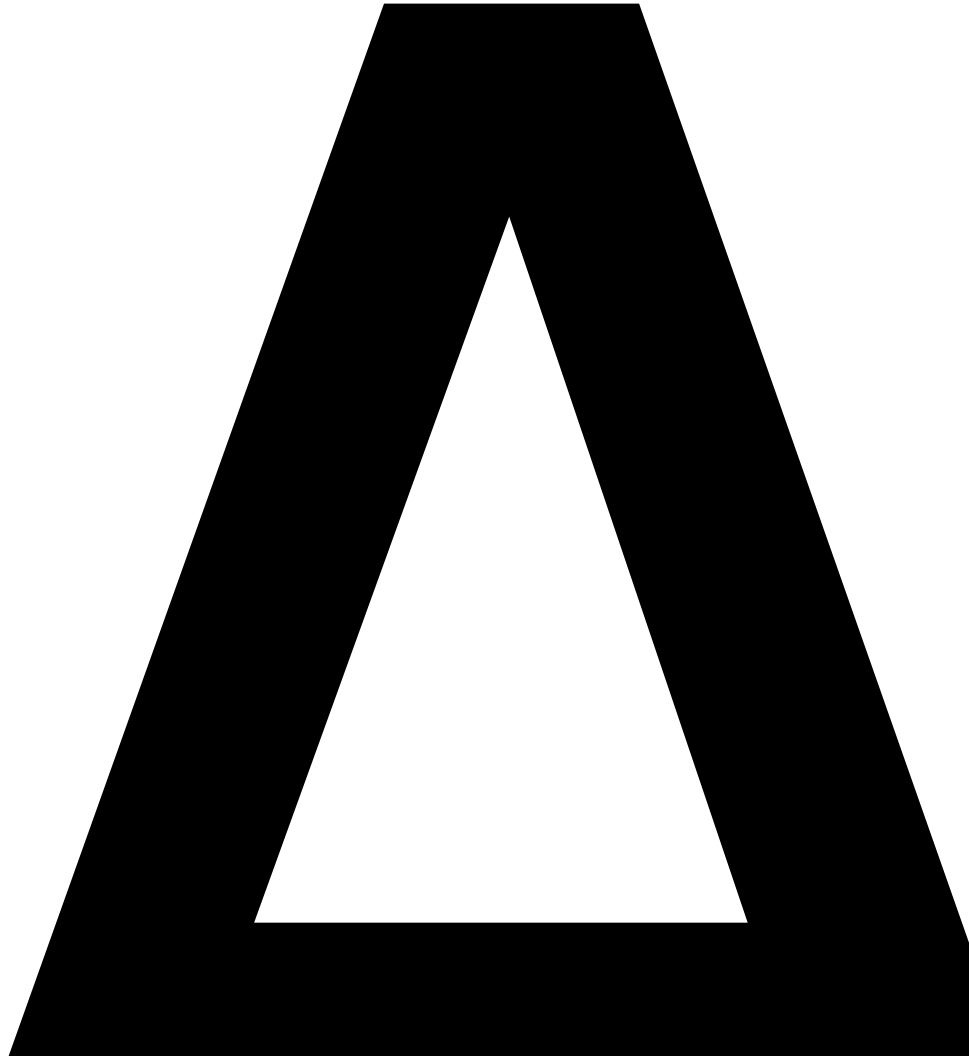
nom _c_n_&h_n& o_t__k& throu&h &r
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co St_r d Connbcc_cuc

Minutes

O-74/25

O-5/33



PRELIMINARY STATEMENT Modern society seems to view the artist as a fabricator of objects, not a conceiver of ideas. I have
the public, my conceptual movements were initiated to explore the realm of the impossible in order to stimulate innovative and
the desire to survey the attitudes about art held by individuals and organizations occupying key positions in American society. At
that each would be aware of the scope of the concept. A brief comment about the intent of the individual movements follows. C
companies. CULTURAL ART MOVEMENT This movement, launched on January 12, 1970, was directed at the museum practice
of developing art awareness by bringing art to the masses through their respective mediae. ORGANIZATIONAL ART MOVEMENT
on a grass-roots level involving people from all segments of society.

CORPORATE A.R.T MOVEMENT SAINT PAUL, MINNKSQTA 55101

James N. Roche Chairman of the Board and Chief General Notors General Notors Building Detroit, Nichigan
December 18, Of ficer 1969
Executive

Dear Mr. Roche: Your company has

been selected for inclusion in my

Corporate Art Movement. I would to the hest of your ability, execute, following proposal:

Initiate a new line of Pop Art automobiles by stamping out the bodies in the shapes of current celebrities beginn
Please reply at your earliest convenience and describe the method you intend to use in order to expedite my
duplicate exactly the heights of the celebrities, for example, if Nader is 5'10" tall the first series should be 5'10"

Since relv.

Don Calender

GENERAL MOTORS CORPORATION January 7, 1970

Mr. Don Celender Corporate Art Movement 15 Duck Pass Road St. Paul, Minnesota Dear Mr. Celender: Mr. Roche has
"duplicate exactly the heights of the celebrities," we appreciate your selecting two tall men, both over six feet I believe,
Nader or General DeGaulle.

The prospect of completely retooling
present, gives us pause. Nevertheless
smoothly, we could probably have the
with cherry jello, as you suggested to
General Motors. Sincerely,

Morey Warren, Office of the Chairman



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NATIONAL BROADCASTING COMPANY, INC.
THIRTY ROCKFELLER PLAZA, NEW YORK, N.Y., 10020, CIRCLE 7-8000

ENCLOSURE

March 2, 1970

Mr. Don Celender
Mass Media Action Movement
Saint Paul, Minnesota

55110

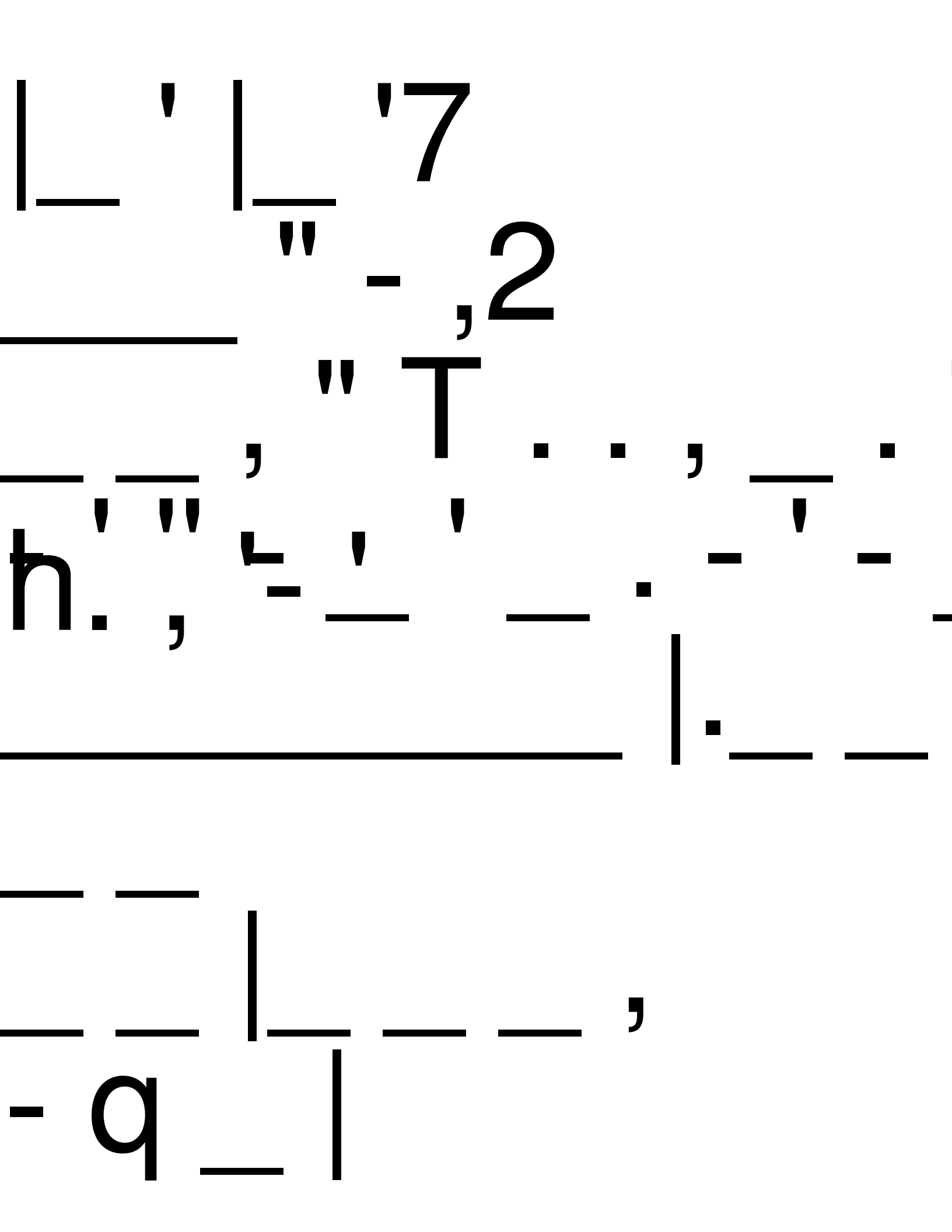
Dear Mr. Celender:

Re: Your letter of February 18, 1970
and enclosed. Submitted to Mr. Walter D. Scott, Chief
of the Board of Directors:

We have reviewed your suggestion
concerning the participation
of you in the suggestion process to
If a decision is

(s) L. G. Ad. ebke 8m
J. G. Ad. e. v. ces. 00. a. n8

adaptability to our TODAY show



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A_er-
e_|Onn NATI(|_AL HEADauARTERs n P. o. [_(|_ 1
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.|.!_
_.'...
_or God and Country

March 13, 1970
74-Z

Mr. Don Celeñder
Organizational Art Movement
|5 Duck Pass Road
St. Paul, Minnesota 55110

Dear Mr. Celender:



Window Painting



"A Rosenquist Gallery"

T!_e_,_1n_o_,_Tntnttn_._ertesa llo._onetovla _tl_et_,_e
s of
l!fe _on an tlluston of tr_nsr_ency. _ach_tece_o_-sasses _-
l;_tte_ envtFonment_ flexlbtlty, _y ea_lte_p_tnttn_s ln ths
_ea_ere lnvolv_r,l Ntt,_tt_e_ _ea_r_t_e_ than thg l!l4slon of
trans_ar_ncy. They tnclu_,le _numbe_ of 6alle_/lndo_'s th_t l
sl;_J,ne_ at the _'m!tn_ny ;!,,_u_-eun of _me_tcan _tanc_, the ___se_m of
;_o c:_e____t!n l 967

_ach !'__tn_o_.v P_tnttn_.ts _flat su_face to be looke_u_on
not tnto o_throue,_. Gne_u_s____t to thts_ eloch_tlon of n_t4_e
_,!_ereby l h_ve t_ken _p_t!_on of n_tu_e f_om one ve_tjc_l sltctn_..._
of _n.n..ac_ an____eloc_ted tt on _notl_e_ ve_t_cal level

Althou6 _the tm;_,_.ts tn a ne____s_ttal envt_onment, _ts
cl._;_tty anc;_ 4lmens_o_s re_tn unchan_n_d {t_o f_cets that _.._o4ld
c_1____e lf t_ts patnttn_h_d been acco_,_ltshed_vtth _tnt_ _
__45h)_

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__!";!1n_o____tnttn__ts _ltvtn_- lens, a ltve photo_n____h, a
l_vn_fllm

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l_,_convantton_p_lntine, one can see 3-dt_enslon as _-dt_.enston-
_l s4_f_ce,_eve_ln_,t'_le_pt_tt,the _'t_hystc_, the tr_t_n_,t_le
.lf Of the _e_ Obt_'Ctf dts_n6"a ^_d f_Om'tt bUt _m_tntn_n l_en'
tic_l_r_flectlon of the _eal ob_ect, Thls _pl_tt_,_be_c_tur_d
b_one o_'co_btntattons of l_rin_o_,_,_atnttn_s lnst lle_,_t one o_mo_e
o_t_e m.y_tad d_th level.s su_ouncln_,,,, the _eal ob_ect,

P_e'cetve the obtact no lon,_,e_as t_e s4bj_ect f_a ____l_ of
_rt, but vtsu_tze {t as th.e _?o!c of _t

Scul_4_e ls _tnttne
_tnttn6 ls _'culptu_e.

57
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_e_Com_U Cone





OBERLIN p_POSAL

1. That you ask each artist who is to participate in your exhibition to record a tape of his own voice saying his full name (or the name he prefers)

2. That you ask each artist to send me his tape



3. That I will compile a tape loop of all the artists saying their names edited to provide appropriate intervals of silence between the names

4. That you will receive from me the master loop cartridge, or cassette, (this to be worked out according to the type of tape recorder or player which you have at your museum) to be played continuously at normal voice within the exhibition

Graf
Chrisro



ESUkiG)0 CQSTk, January 1970

E. CI/MM /'4;
C1606 I€€FEo€&'A/(55 Fag 455-,eU;,,_.
'9' F9''57 5l<CM9a/66'; F4065: [N 705
l?44!"4/ /9127 84523 ., 757545 441964' #.
6)/M, An/0 K560 (orr/)o'¢- ,9;e,5- p/yo;-o-
éee mos rem anew Axezom'/5 we a/9.;

Ah/0 /F/aualnsa 0/U ..{r/X¢F 896(7)/65

† /l/E' more /3 Pwc 50 A86 l/E) E6:/A;

ya/Den (wx/«Ex/adse /5 /iosr (aavusouzgh/l) 7515

F† ucer /7xc}we5p, an 706577752 pain,» /9

Pwm † F A F/9dcEr PAM! /9n/0/75/56 86%;

† u Pl/omc Ma};/r B6 A934-'esp /95 7a 42/55.;

A/up 0,476 : /'7e'n1r † ow l /'era€rr† 49¢L ,

@3524/'10 Cm ¢%/ † .€€;e{}n/ ab'/3'. /'7/9l€cH 3'/'

/77¢';

8' 4'''r';"/"† ve: 5592!: FIEOCEDVQE A: Aeove

G. woes ''

2. HANDOUT

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~<scu+8u~

OF "ART IN THE MIND",

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W>~ JE&% 'AA?pre.drAW@r /g<~wewz

p g~p~g ~ WE@'&O'C-8~ g~Rn

u~~'P' ~~ plvsr M~AHa iPaMau5-- ~

Sd A= SmdtACED



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BEGIN: / 0/Oil/4 ~gg g

+>FcPiiv'tf

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TOWARD**

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4CJAJ7/Wd'my' ~j/~ze ®p R]'veg goo

RTE 7.

RTE. 7 /I/8 «r48@f r

**ON LAKE
ERIE.**

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/ Z'- Dcp&iA

**TO OBERLIN.
END.**

REVERSE

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3 a-""- M . . " ..

/‘MP of 4.410/5 xeeamo † e Drc† mr,-%
, _ Km/TE is 70:49:61!-

_ 4 P4.,d67E67:, † g/5M5, en; Ag; (55,. eye” /6v_a‘,†

BY P† rps 0 : xweya 1/qv
Mao Be E40350 Dismvd/‘bd 794% (000-Ar/25;
(‘lager Deumewz 72¢: 91!!!! mt dwza,

_____ p_____ r_____ l_____

' T GT PROPOSA WRITTEN TO T EDITOR OF THE c. ICAGO TR BIME,
OCTO R FIFTH, NINET N mND D AND STXTY-N NE.
, ' THAT STONE FRO J'i' AN ANO .OTI5 STTE P CED TN T WA of T
TRTB TO R ; C TCAGO, I TNoTS.
To S iBO TSE T VARIOUS ROCKS AND LOCATTOnS M{T CH _Æ NoT CHo_N.

A Roc? _?o ' Vestminste? Abbey, _ondon, was placed in Not?e D_e
Cathed?al, Pa?is.
' Executed - Octobe? Nenty-ninth, Nineteen h__ed and sixty=nine_
by Je?ey Fox. - .,

A PLAQUE WTH T GI __, PROPOSA A N.D. A ROCK FRO 1_ EDTNBURGH C4ST_,
SCOT ND EPOXIED TO A WA TN.. TRAFA AR SQUAÆ, oNDOn.
EXECUTED - YO __, ' R E NT, NINETEEN HUND D AYD STXTY - YTNE.
N ""IO_D - NOM "IBER , S_XTE_TH, NTNETEY HIMD_D AND SIXTY - NTNE.

On No_mbe? TtFenty-_i_th, Nineteen h_d?ed and sixty-nine Pe_?
B?ait_ate deposite,d a hund?.ed and.. thi?ty ?oc?, s o.n, t.h. e G?eat
Ba??ie? Ree_o__ the coast o_A_t?alia.

() T O I RT NTY-FTFT , .NTNE EN H DRED AY SIX -NIYE,
KETTH PRITCHARD DEPOSTTD A HUNDÆD T IRT ROCKS TAKEN. FROI_J',
CHiCAGO, I TNO .S, ON ODDY FIE D, NORTH ER AND. TH.IS WAS
T STTE OF T BATT _Æ ENG_TSH A_Y DEFE_TED T SCOTS
iN__3

_i_thplaCe O COlOnal RObe_t_i-CCO_miCkt __O EaSt Onta_io St_eet,
ChiCa_O, IllinOiS, _UIY 30th.l8YO_
A bmck was taken __om the doo_ay o__ the house andembedded in the
walls of the T_ib_e Towe__ On Decembe_seventh, nineteen hund_ed
and sixtY nine, a b_ick was placed on the site of a h_d_ed and fifty
East Onta_io St_eet.

CO_CT A H DÆD THIRTY ROCKS. STANDING TY oNE P_A_THRo_
T__" A_AY ONE AT A T I__.

PETER P. DAVIES.

AS SIMI AR T Y P RO _ C T
THE GT _ PROPOSA
THAT A STO _ RO _ T AN ANO _ Q _ S _ TE
_ P _ ACED TN T _ A _ OF T _ TRIB _
TO R _ , CHIC.AGO, I _ TNOIS TO S _ O _ IS
THE VARTOU5 ROCKS AND _ OCATIONS M{ICH
_ RE YOT CH 'SEY,
EXECUTED - OCTO _ R NINTH, NINETE _ HU _ D _ D S _ X _ NI
RE _ _ -oVED - ocTo8ER SEMY _ TH, N _ N _ T _ N _ ND -AND SIXTY - NIYE
itMIT _ USEU _ , _ NEM YORK, _ YOR. K
EXECUTED - NO _ _ R THIRT _ NTH, N _ N _ N _ _ AND STXTY NTNE
ABO _ TMFO _ _ATIOY EYGRA _ D ON A _ RI _
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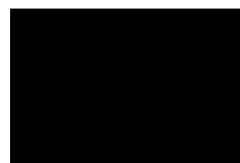


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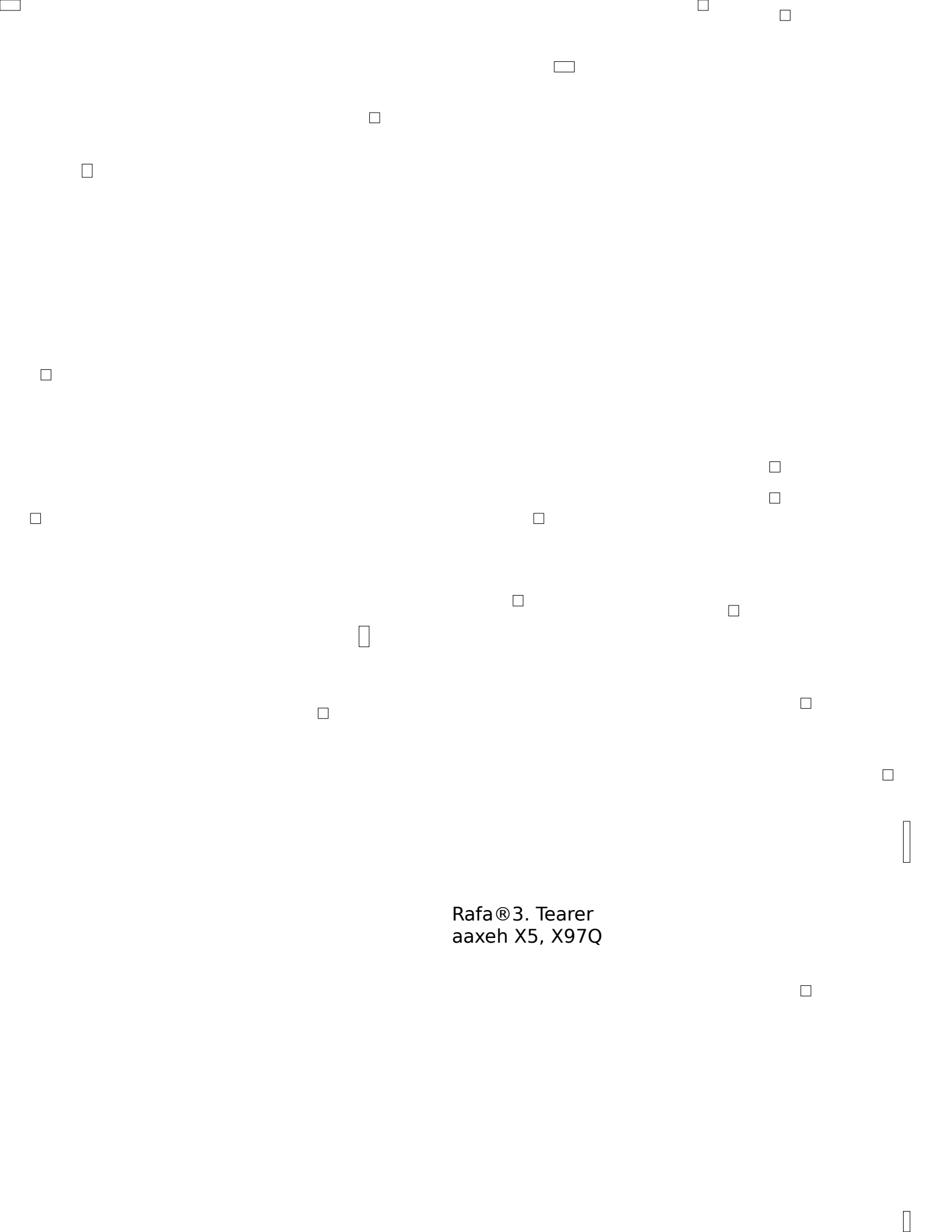
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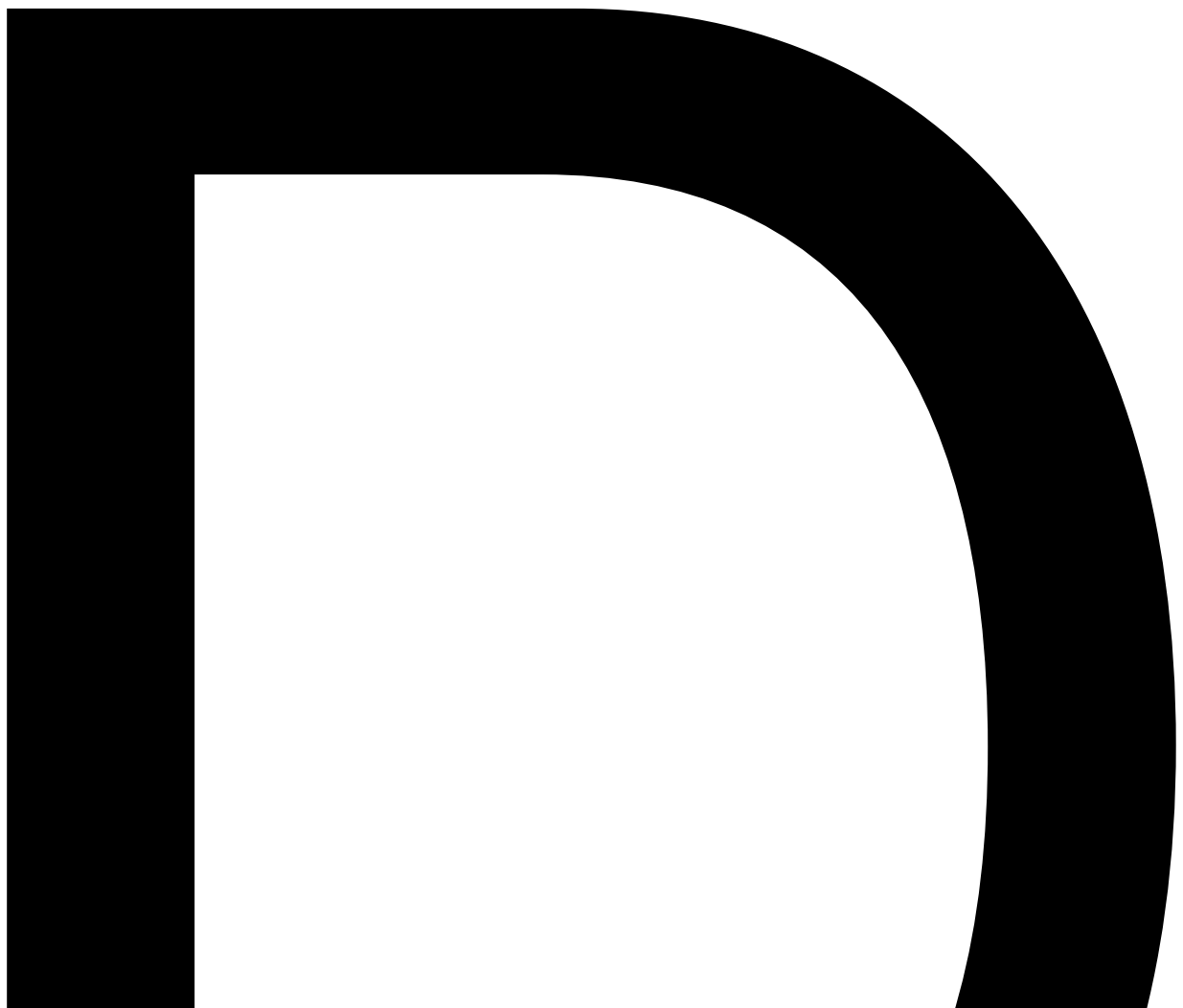
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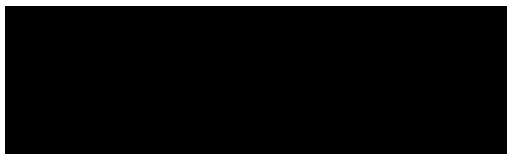
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Ira Joël Haber
February 1970



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I AM

(Western Union telegram received by telephone, April 4, 1970)

Both sides of a long straight walk on
if possible, to the entrance of a building
as the site. Photographs are taken at

(of perhaps 10-15 feet' in both directions
walk or path. At least five locations
are made of the photographs taken from the points
is no maximum number, although the
one side of the walk, the two enlargements related

each point are fastened back-to-back.
be linear.

Enlargements of equal size are made from the photographs
taken from the points on the other side of the walk

but these are made with the negative "flopped" or
turned over so that a mirror-image view is produced.
These are also mounted back-to-back.

The enlargements are then erected; perhaps on panels
(like signs), at the points from which they were taken

The "mirror" photographs should be aligned to "represent
the proper view.

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March 16, 1970

JYNK M_II

a paper sculpture

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ignorance) of art's conceptual, (or 'why') nature follows always and subsequently considers artistic activity 'how' construction morphological characteristics of preceding artistic activity. formalists and the 'reactive' artists is that the formalists believe that artistic activity consists in an 'open' interpretation (and 'range' or directly preceding 'how' construction. But both react to characteristics, rather than the functional aspects, of artistic activity greatly «hat I refer to here as 'reactive' art. That this art at the material (sculpture) and/or visual (painting) arena enough 'breakthroughs' to accomplish. One of the main reasons that 'goods'. This always ends in a neutralization of the art process painting or sculpture. Many artists working outside (deserts, piles of earth, and even in one instance a whole uprooted tree) conceptual is such because it is based on an inquiry into the implications of all aspects of the concept 'art' ~ Because of this annexes the function of the critic, and makes a middleman between art and an aspect of entertainment, thus it had an audience ~ 'I' participants doesn't exist. In a sense then art becomes as it isn't ~ Previously, the artist's 'special' status merely relegated to understand that



artistic activity is .not solely limited to the framing of art propos
concept of the general term 'art', And as well, that an artist' s c
either intellectual irresponsibility or the naivest kind of mysticis
the elements used in their construction.⁷ This concept of imer
the past few years. Tet it is here at the 'strict and radical extre
investigations-- as diverse as the 'choice o f tools ' or methodo

Joseph Kosuth

(He-printed from Art-Lan ua e, I, 2

(Coventry, En~land }, Februa.ry, 1970.)



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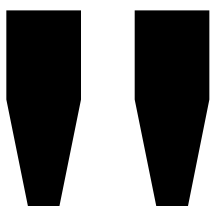
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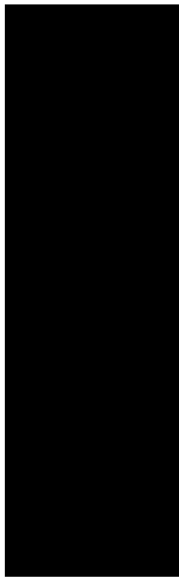
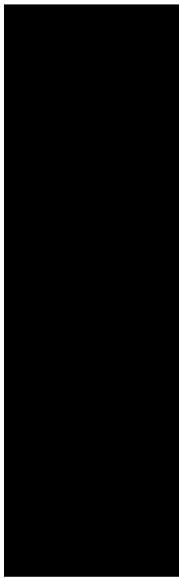
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☐ Feb_u. __ 24th, 1970

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All the best,

Les Levine

Les Levine.

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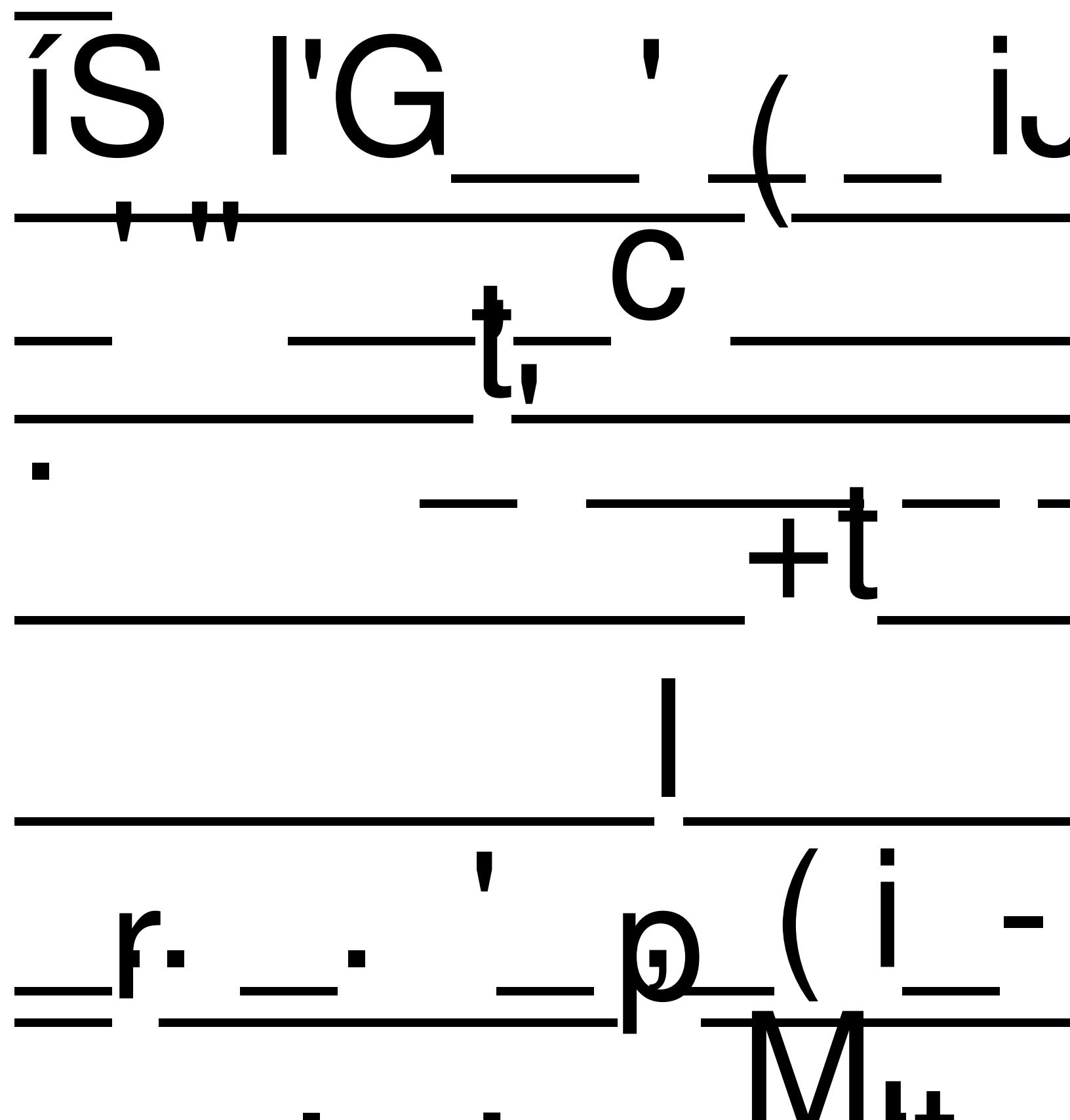


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- Sept. 69

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Sept. 59

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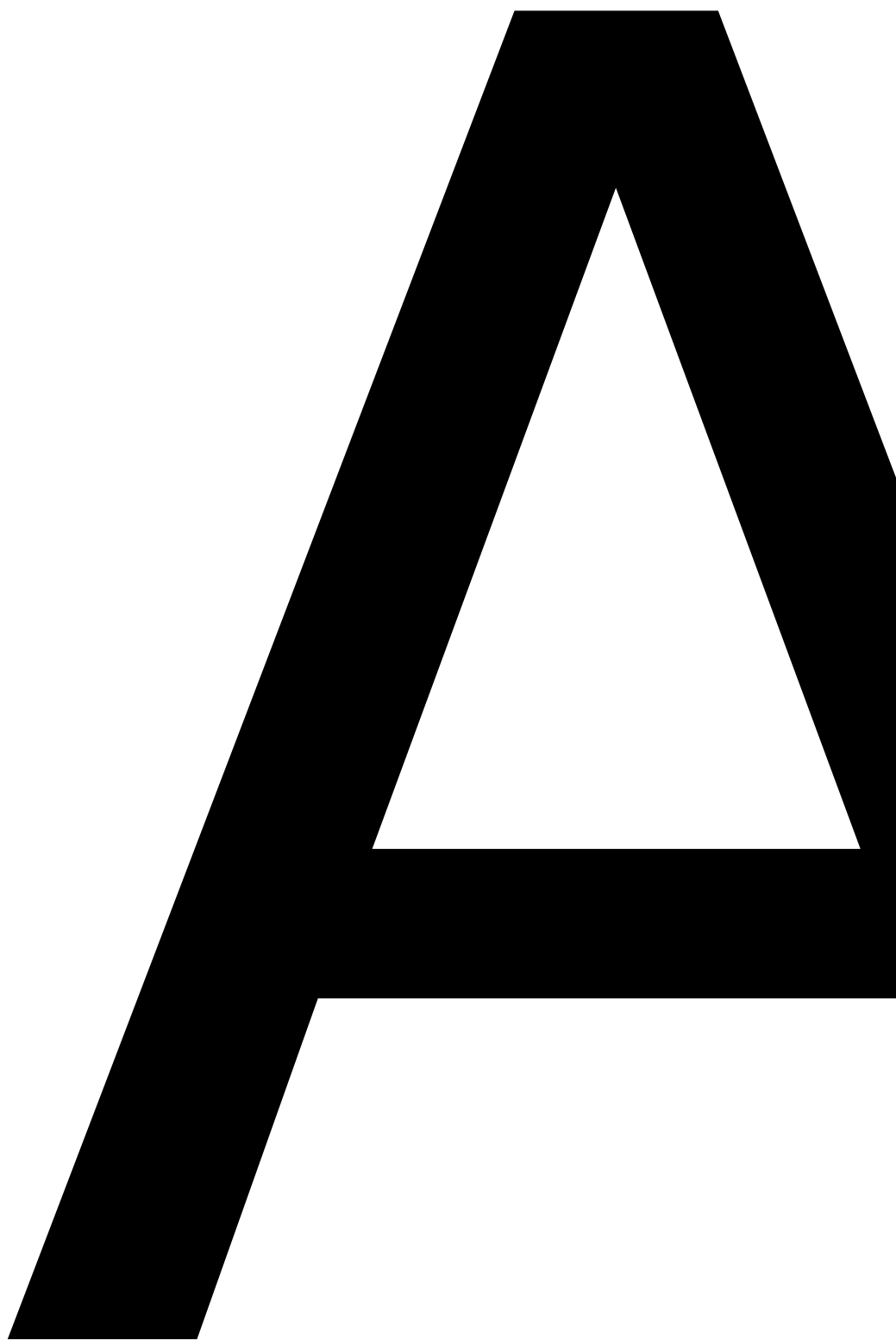
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THE ARTISTS' SWATH

A direct path around the Earth is determined by tying a cord of a gossamer-stone package around a child's globe. The path along this path is declared by the of the, 'tists (of 'Teito-p Set Aside for Gonquest by the 'tis) The Artists begin at a point. On the path, they proceed methodically to level an ecosystem by all means and with full freedom to turn the path to their purposes. After the 'tists' passing, the altered land is 'e-e-??' to a 'sacred', '!' 5, 'ace of the Artists' advance is slow, 'bep advance (finally Speaking), With SCytbeS in the 'and St sMing in 'w'ase like ideal h8_vests, oblivious to their own culture, 'invanting songs, 's they go. 'e 'id should 'a_e at least a century - or &s long as the 'il'ing of the Great Wall of 'bina, if that is lo_e

G. Ol'enberg
N.G. 1966

(ew'tten &t Obe'lin
April 1970)



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PAUL COTTON
5974 HXINILA AVE
OAKLAND, CALIF.

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SAULUO TROW

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SAUL OSTROW



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JANUARY 22, 1969

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THOUGHT PRIHT HO._. PAUL PECNTER 1g70

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DURATION. ALL THOUGHT PRIHTS TOGETHER MUST CONSTITUTE A
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ON THIS SHEET RECORD A THOUGHT, DIAGRAMS, DRAWINGS,
SCHEMATICS, WORDS, LETTERS, MARKS, OR ANY COMBINATION) AND
SEND IT TO:

ATNEHA T. SPEAR
-ALLEH MEMORIAL ART MUSEUM
OBERLIN COLLEGE
OBERLIN, OHIO 44074

The injustice of the world staggers, depresses me.

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(labeled l. thou&h . on the _ap). _

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a. Allen Hospital n. Nash Hall

b. Barnard House . v 0. Oberlin Inn

c. Co-ed Monuments Pyle Inn

d. Dascomb Hall 'old Quadrangle'

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3. Explain the production of the British flag or any other flag here.



John Perrault

context f6 (elicited)



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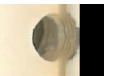
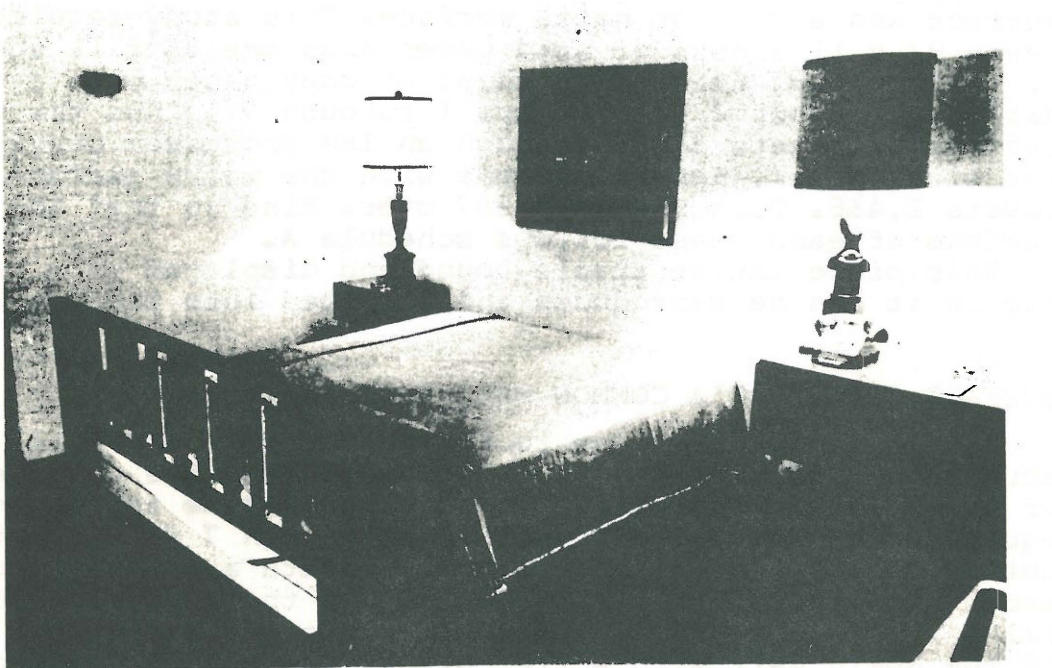
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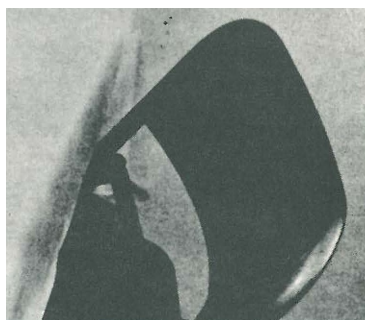
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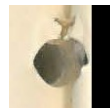


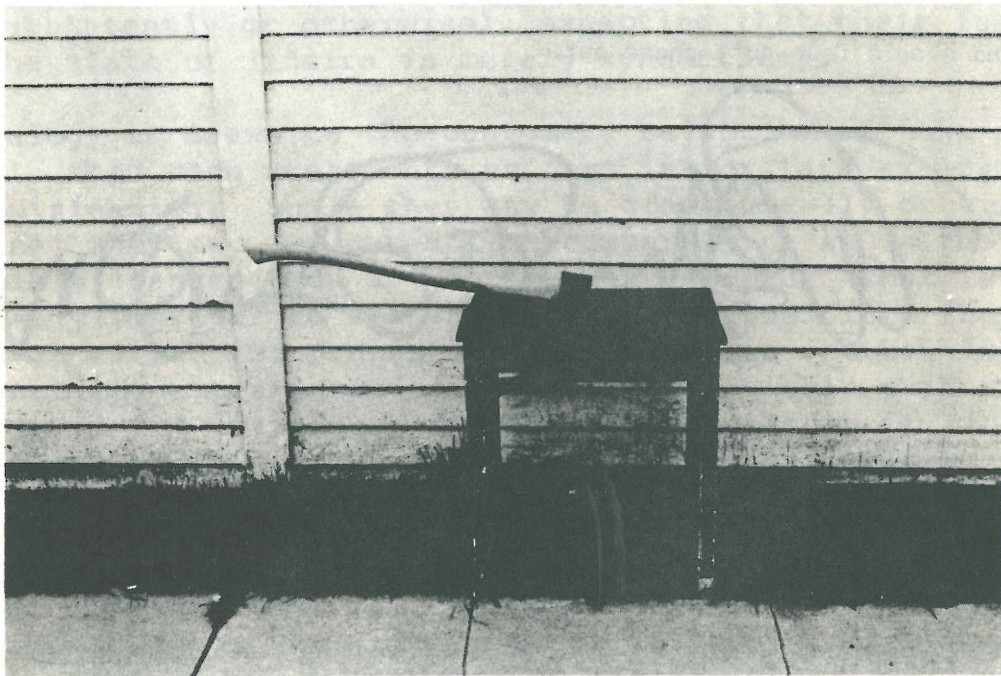


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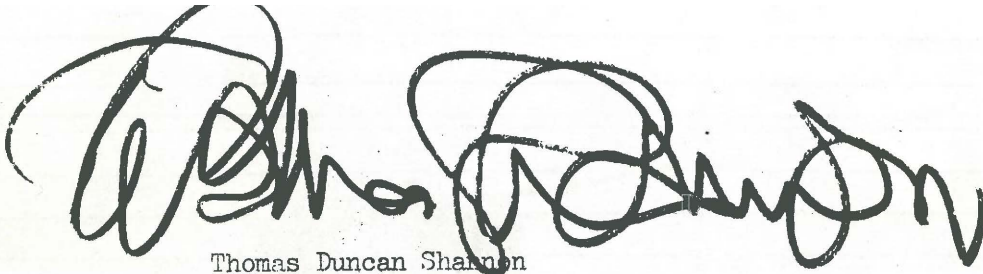
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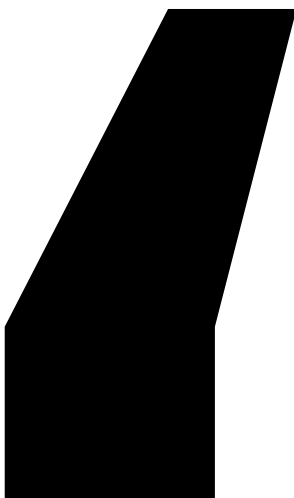
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Thomas Duncan Shannon

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Theatre page, all caps:
ALL BUT TILE WHITE CARS ARE IN THE ORDER



THE SOCIETY FOR THEORETICAL ART AND ANALYSES can in no way be regarded as evidence the proposition than something which, because of the propositional format, is somehow locatable 'in' the subject. This provides the assertion.) However the designating feature is not that e.g. the Bottle Rack and painted form each possess an intrinsic evidence of distinction in application. This can be qualified, though imprecisely, by stating that distinction cannot be essentially linguistic format. However, as has been stated previously, the component terms and the propositional format in the first context subjects cannot become intrinsic constituents of 'of art'. Within the propositional format the terms remain to belong to or be a property of 'of art', which is so regardless of the subject, predicated. In this format there are no re-grouped because of contextual rules forming 'applications'. It is through this that 'object' and 'art' come to be regarded



The stratification of almost all 'art' terminologies in order that they deal exclusively with propositional formats (of w

THE BOGIE' FOR THEORETICAL ART AND AN
Clarification of this kind is not intended to develop a
groundwork for a state of affairs that has predominated
an advanced logophobia, this would be readily apparent
subject is merely syntactical. Then the exclusive function
However, the question as to whether 'art' and 'object'
propositional format itself is dispensable. It is evident that
vague genealogical justifications; there is not much
contention is, being held that, despite the appearance
accorded them< i.e. in the proposition'...as art' consists
component terms apart from 'facts' but within 'propositional'
component terms retain a fixed operation within a conceptual
paradigmatic and nominative, both as fixed terms of
'subjects' and it then accumulates an aura of a whole
application.) The predicate term acts as the paradigmatic
are fixed into this mode, i.e. the designating and the

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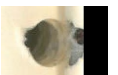
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J. W8ll, 1969, 1970

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— 56 PAGES — 137 PHOTOGRAPHS — LIMITED _'ITION H t_7 _HOT _ m _

(Following: three sample pages)

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William Wegman

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evoking the work to an adequate degree (after art in the mind)
by .-_- . & iz, 2013

evoking the work to an adequate degree (after art in the mind) is an artist's book, a pdf file of the publication **ART IN THE MIND** abstracted by the performance of various OCR software. **evoking the work to an adequate degree (after art in the mind)** is one of the three works by .-_- . & iz produced within the context of the project gap, which was produced on the occasion of the online exhibition **ENACT** in 2013.

ART IN THE MIND is a publication of conceptual artworks that use letter-sized pages as their medium. a total of 300 copies were published in 1970 and 1971. most of the works were sent to the curator by mail to be included in the publication, which was the exhibition itself. **ART IN THE MIND** was curated by athena spear (tacha) and published by allen art museum, oberlin college.

gap, a project by .-_- . and iz, responds to **ART IN THE MIND** upon the invitation to participate in **ENACT**, which is an online exhibition organized as part of cleveland performance art festival 2013. the works **junk e-mail on your request (after on kawara, paul kos)**, **delivery failed** and **evoking the work to an adequate degree (after art in the mind)** perform the gap in our perception of **ART IN THE MIND** 43 years after its conception, the gap between intellectual property and the commons, and the gaps that occur in describing and imagining the work.

gap is a work of art in the form of a link. it is exhibited within **ENACT**, the online exhibition for which it was developed, just as <http://gap.httppdot.net> the audience has to leave the exhibition space to experience it in the directed domain, where the content is autonomously transformable by its authors continuously.

about the technical process // evoking the work to an adequate degree (after art in the mind)
was initially created on GNU/Linux (Ubuntu 12.04 (precise) 64-bit). // The scan of the second edition of the book **ART IN THE MIND**, which was published by allen memorial art museum, oberlin college in 1971, was OCRed with OCRFeeder 0.7.9 using the OCR engines cuneiform 1.1.0+dfsg-2, gocr 0.49-1, tesseract-ocr 3.02.01-2 and ocrad 0.21-3 and exported to PDF (from scratch) and to .odt files, which are then exported to PDF with LibreOffice 3.5.7.2. // OCRFeeder 0.7.9 was used with various auto and manual settings for recognition and export to achieve abstracted OCR results in PDFs on purpose, instead of using the settings for proper OCRs. A total of 8 OCRed PDF versions of the book were created. These source versions cannot be made available here according to conventional intellectual property laws since the book **ART IN THE MIND** is copyrighted and some pages in these versions are properly OCRed. // An "abstracted" version for each page was chosen, all pages were rotated to portrait and merged to a single pdf file using PdfShuffler 0.6.0. // The back cover page was created with LibreOffice 3.5.7.2 using the font OCR-A 0.2. // Metadata information was added with pdftk 1.44-4build1 // Print and screen versions created with Moonshiner v1.0 // HTTPRESS version created using later versions of some of those software.

credits // The original publication "ART IN THE MIND" was published by allen memorial art museum, oberlin college in 1970 (first edition) and in 1971 (second edition). All works appropriated from the publication are the copyright of the corresponding artists except for the work "Obstructed" by Lawrence Weiner, which is labelled as Public Freehold, 1970. / OCRFeeder 0.7.9 by Joaquim Rocha (GNU GPLv3) / cuneiform 1.1.0+dfsg-2 by Jussi Pakkanen (BSD) / gocr 0.49-1 by Jörg Schulenburg and Bruno Barberi Gnecco (GNU GPL) / tesseract-ocr 3.02.01-2 by Google (Apache License 2.0) / ocrad 0.21-3 by Antonio Diaz Diaz (GNU GPLv3) / LibreOffice 3.5.7.2 by The Document Foundation, Debian and Ubuntu (GNU LGPLv3) / PdfShuffler 0.6.0 by Konstantinos Poullos (GNU GPLv3) / OCR-A 0.2 by Matthew Skala (Public Domain) / pdftk 1.44-4build1 Sid Steward (GNU GPL v2) / Moonshiner v1.0 Benjamin Dumke (GNU GPLv3)

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(precise) 64-bit) using the following
free/libre software: OCRFeeder 0.7.9,
cuneiform 1.1.0+dfsg-2, gocr 0.49-1,
tesseract-ocr 3.02.01-2, ocrad 0.21-3,
LibreOffice 3.5.7-2, PdfShuffler 0.6.0,
Document Viewer 3.4.0, OCR-A 0.2,
Moonshiner v1.0, pdftk 1.44-4build1

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